ABSOLUTE

GREEN LANTERN™

ALL IN

15+ TEEN+ 5

EWING
LINDSAY

WONDER WOMAN

#24

MOUSEMAN KNOWS MOUSEMAN KNOWS MOUSEMAN KNOWS

MOUSEMAN KNOWS MOUSEMAN KNOWS

MOUSEMAN KNOWS MOUSEMAN KNOWS

TODD RICE.

BE WITH FEAR.

JUDGMENT IS NOT IN PROGRESS.

AN ABIN SUR CANNOT BE APPOINTED.

YOU ARE AN UNKNOWN WITHIN THE SPECTRUM OF LIGHT.

BE WITH FEAR.

BE WITH FEAR.

BE WITH FEAR.

BE WITH--

SOMEBODY'S HERE! *UNDER THE RUBBLE!*

OVER HERE!

CRACKED **FEMUR,** THREE SMASHED **RIBS**...COULD BE INTERNAL BLEEDING. WE NEED TO GET HIM TO A **MEDICAL CENTRE.**

ONCE THE **BOSS** GETS A LOOK AT HIM. HE JUST **LANDED.**

THE... THE ALIEN. ABIN SUR.

ABIN SUR...

DAMN. HE'S **DELIRIOUS.**

LISTEN. YOU WERE CAUGHT IN-- WE DON'T **KNOW,** SOME KIND OF **ATTACK.** YOU'RE **INJURED.**

DON'T TRY TO **TALK--**

YOU'RE **FIRED.**

LOSE THE SUIT AND WALK HOME.

HELLO, SPORT. I'M **HECTOR HAMMOND.**

I'M THE MAN WHO DECIDES IF YOU GET **MEDICAL TREATMENT** OR NOT.

SO... **PLEASE.**

DO TRY TO TALK.

...

THE **SKY** FELL IN.

"THERE WAS A SOUND LIKE... LIKE *GOD'S FIST* HITTING THE *CITIES OF THE PLAIN*...

"AND THE NEXT THING I KNEW, I WAS UNDER THE *RUBBLE*. MY LITTLE PLACE. MY LITTLE CAFÉ.

"ALL GONE.

HAL...?

"AND I WAS ON THE *EDGE* OF TOWN. RIGHT AT THE EDGE OF THE *DOME*.

"IF ANYONE WAS FURTHER *IN*... THEY WERE *DEAD*. BUT THEY WERE DEAD *ANYWAY*.

"THE *ALIEN* GOT THEM. *ABIN SUR*.

"HAL WAS *OUTSIDE*-- GUESS HE GOT LUCKY WHEN THE ROOF COLLAPSED. HE... HE MUST HAVE THOUGHT I WAS *DEAD*. HE *MUST* HAVE.

"HE WOULDN'T LEAVE ME.

WHERE IS SHE?

"SO...I ONLY *HEARD* WHAT HAPPENED NEXT...DIDN'T *SEE* IT...

"...BUT I HEARD ALL OF IT."

WHERE'S JO MULLEIN?

YOU DID SOMETHING TO HER! TURNED HER INTO SOMETHING LIKE YOU! NOW SHE'S GONE--

--SO WHERE IS SHE?

WHERE?

TELL ME!

...

SHE HAS POWER WITHOUT UNDER-STANDING.

SHE IS ANOMALY.

WHAT-- WHAT DOES THAT MEAN--

ANOMALIES CANNOT EXIST IN THE SPECTRUM OF LIGHT.

SHE WILL BE SOUGHT. HUNTED.

BE WITH FEAR, HAL JORDAN.

BE WITH--

BDAM

BDAM BDAM BDAM BDAM

CLICK CLICK CLICK

THAT WAS FOR JOHN.

FOR ALL OF THEM.

MY HOME, YOU EVIL BASTARD.

YOU KILLED MY--

JUDGMENT.

AAAHHH!!
JUDGMENT, HAL JORDAN!
THE BLACK HAND!
THE BLACK HAND!

GET OFF!

WHAT... W-WHAT DID YOU...?

JUDGMENT... JUDGMENT IS **NO LONGER IN PROGRESS.** AN ABIN SUR CANNOT NOW BE **APPOINTED.**

AND HOW FAR **OUT?**

HOW FAR OUT... **IS THE WORLD THAT'S COMING?**

BE WITH FEAR, HAL JORDAN.

FEAR THE **BLACK HAND.**

AND F-FEAR...

...THE BLACK STAR...

AND THEN I PASSED OUT.

OKAY.

GOOD TALK.

MR. HAMMOND, SIR--HE DOES ***NEED*** MEDICAL TREATMENT--

SURE, WHY NOT. WE KNOW WHAT THAT PATCH OF BLACK GOOP WE FOUND ***IS*** NOW. I'M IN A ***GREAT*** MOOD.

SO...STICK THE GUY IN ONE OF THE ***LABS,*** FOR NOW. KEEP HIM ***ALIVE***-- WE'LL FIND A ***USE*** FOR HIM LATER.

MAYBE HE'S GOT MORE TO ***SAY,*** WITH THE RIGHT MOTIVATION. I WANT TO KNOW MORE ABOUT THESE ***OTHERS***...THIS ***HAL*** GUY. AND THE ***ANOMALY.***

JO MULLEIN...

"...WHO THE HELL IS *JO MULLEIN?*"

LAST WARNING, HAL.

101

BACK *OFF--*

WHAM!

I THOUGHT HE'D *KILLED* YOU, JO.

THE CAFÉ FELL DOWN AROUND US. TODD WAS *DEAD UNDER THE RUBBLE.* I SAW A FLASH OF *GREEN LIGHT* AND YOU WERE *GONE*...WHAT *COULD* I THINK?

THAT'S WHY I PULLED THE *TRIGGER.*

THAT'S WHY... *THIS.*

ALL OF THIS.

SO WHAT *HAPPENED* TO YOU, JO?

THIS.

HRRNN!

THE GREEN LANTERN HAPPENED.

IT FELL OUT OF THE *SKY,* AND EVERYTHING IN ME WAS SCREAMING TO GET OUT BEFORE IT *HIT.*

NEXT THING I KNOW, I'M IN THE *DESERT.* NO IDEA *WHERE,* WHAT DIRECTION I TRAVELLED IN...UNTIL I FELT A *PULL.* LIKE A *COMPASS NEEDLE,* REMEMBER?

TOWARDS YOU.

N-*NO.* TOWARDS THE *BLACK HAND.*

BECAUSE IT WAS GETTING *STRONGER...* TAKING *CONTROL...*

KILLING PEOPLE.

B-BECAUSE... BECAUSE...

BECAUSE OF HER.

BECAUSE OF YOU!

YOU BROUGHT THE GREEN LANTERN DOWN! YOU DESTROYED EVERGREEN! YOU STOLE THE POWER OF THE ABIN SUR!

YOU ARE ANOMALY, SOJOURNER MULLEIN!

HAL?

WHO'S TALKING?

IT... WAS YOU...

...AND THE RING.

THE RING.

TAKE OFF THE RING, SOJOURNER MULLEIN.

TAKE OFF THE RING!

...WHAT?

YOU HEARD ME.

TAKE OFF THE DAMN *RING.*

IT'S A SYMBOL OF *COMMITMENT,* REMEMBER?

YOU SAID THAT. YOU...

...YOU SWORE AN *OATH.*

"IN THE BRIGHTEST DAY AND THE BLACKEST NIGHT." *REMEMBER?*

COMMITMENT... GOD, I WAS AN *IDIOT.*

I DON'T HAVE TO LISTEN TO THIS--

RUN *AWAY,* THEN. LIKE YOU *ALWAYS* DO.

YOUR JOB, YOUR PARENTS, YOUR *HOME...* ME AS WELL, WHY *NOT?*

BUT I *PAID* FOR THAT RING. *I* PUT IT ON YOUR *FINGER.*

SO *GIVE IT BACK.*

MAKE ME.

SHRZAAKK

AAAUURHH!

HHRAAAUU

I ADMIT IT-- I'M ***ANGRY.***

I ***PAID*** FOR IT, IT'S ***MINE.*** THAT ***SHOULD*** BE THE ***RULE...*** BUT THIS THING, THIS ***"GREEN LANTERN"...***

WE ARE JUST NOT GETTING ***INSIDE*** TODAY, ARE WE?

NOW, NORMALLY YOU DON'T ***GET*** TO CONTRADICT ME, SWEETIE. BUT THIS ONCE, YOU HAVE ***SPECIAL DISPENSATION.***

GOOD NEWS, PLEASE.

SORRY, SIR. NONE OF OUR INSTRUMENTS ARE TAKING READINGS THROUGH THE ***HULL,*** AND SO FAR WE CAN'T MAKE A SCRATCH ***ON*** IT EITHER.

NO, SEE, THAT'S ***BAD*** NEWS. AND I HAVE HAD ***MORE*** THAN ENOUGH...

...BAD NEWS...

MR. HAMMOND! SIR!

WE'VE GOT ACTIVITY TO THE ***SOUTHWEST!***

WHAT ACTIVITY?
IF YOU SAY LAZARUS, I SWEAR TO GOD--
NO SIR. AIR SUPPORT SPOTTED GREEN LIGHT, AND...
...WELL, SEE FOR YOURSELF, SIR.
THEY'RE ON THE MOVE-- HEADING THIS WAY.
AIR SUPPORT WANT PERMISSION TO INTERCEPT, SIR--
NOTHING DOING. TELL THE GUNSHIPS TO PULL BACK.
TELL EVERYONE TO PULL BACK.
SIR? I... I DON'T...
IT'S SIMPLE, DUMMY. WE HAVE A PUZZLE BOX HERE WE DON'T KNOW HOW TO OPEN...
101
"...AND HERE COME THE KEYS."

NO--
NNHH--

THE GREEN ONE'S IN TROUBLE, SIR...
WHATEVER. TELL ME WHAT THE SCANS ARE DOING, SWEETIE.
WE'RE GETTING READINGS NOW, SIR. THEY DON'T MATCH ANYTHING WE'VE EVER SEEN BEFORE, BUT...
...WELL, THAT'S ALL WE CAN EXPECT RIGHT NOW.
YOU SAID A MOUTHFUL, DOLL. GOD IN HEAVEN...

...JUST LOOK AT IT GO.

ISN'T THAT THE MOST *BEAUTIFUL THING?* AND ALL THANKS TO THE MYSTERIOUS *JO MULLEIN.*

SHE'S NOT THE KEY TO A *PUZZLE BOX...*

"...SHE'S THE KEY TO THE *IGNITION!*"

101

HNNN-- COME ONNN--

--NNUH!

SOJOURNER MULLEIN.

NNOOURRR

SIR--

KEEP SCANNING!

IF YOU MISS THIS I WILL KILL YOU MYSELF--

SOJOURNER MULLEIN.

HAL JORDAN.

BE WITHOUT FEAR.

TO BE CONTINUED!

ABSOLUTE GREEN LANTERN

EPISODE FIVE
WITH FEAR

AL EWING
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WORLDS COLLIDE

SLOPPY, BARBARA.

TWO-FACE, YOU DON'T WANT TO DO THIS.

YOU DON'T WANT TO HURT BATGIRL.

WORRIED TOO MUCH ABOUT THE EXHIBITS IN THIS MUSEUM. TOO MUCH ABOUT **PANDORA'S BOX.**

I DON'T, NIGHTWING?

I'LL BE HONEST. I COULD GO EITHER WAY.

AND NOW I'VE GOT A GUN AN INCH FROM MY HEAD.

AND BECAUSE I WAS SLOPPY, TWO-FACE COULD SHOOT ME **AND** GET AWAY WITH THE WORLD'S MOST DANGEROUS ARTIFACT.

NO, HARVEY.

I MEAN YOU **REALLY** DON'T WANT TO HURT HER.

LET'S DO THE MATH. THE SHOCK PLATES IN MY COWL MIGHT STOP THE BULLET-- IT'S ONLY A .22.

SURVIVABLE. PROBABLY.

WAIT. HARVEY, LISTEN.

IF YOU LET HER GO, WE'LL GIVE YOU THE **BOX.**

CATWOMAN... YOU WOULDN'T BE TRYING TO CON A CON, WOULD YOU?

OW. DAMMIT, KID!

SORRY, SELINA. CAN'T RISK IT.

THE BOX COULD CURSE ALL HUMANKIND, ALLEGEDLY.

SLSSHHH

WELL. IT WAS WORTH A **SHOT.**

SORRY, EVERYONE.

NOW **LOOK** WHAT YOU MADE ME **DO.**

BLAM

DC WORLDS COLLIDE

NO, HARVEY DENT.

NO ONE DIES HERE TODAY.

I'M GOING TO ASK *NICELY* FOR THOSE OF YOU HERE UNLAWFULLY TO LEAVE IMMEDIATELY.

ONCE.

AH, CRIPES.

MY DEAR COMRADE KILLER CROC...

OH MAN. IT'S HER. IT'S REALLY **HER.**

GUYS. I'M OUT.

WAIT, WE CAN TAKE HER. TOGETHER, WE *RUSH* HER!

"...GIVE IT A REST, WON'T YOU?"

MS...KYLE, IS IT?

I THINK IT BEST IF I TAKE THE BOX BACK TO THEMYSCIRA, DON'T YOU?

HEY, NO FUR OFF *MY* TAIL.

UM. CAN I...

...CAN WE GET A PICTURE TOGETHER?

IT WOULD BE MY *HONOR,* BATGIRL.

OKAY, I WON'T SAY IT OUT LOUD, BUT...

...GLEEEEE.

WORLDS COLLIDE

THE CROOKS LEAVE EMPTY-HANDED, AND I GET TO MEET MY HERO.

AND NIGHTWING KISSED ME SQUARE ON THE MOUTH.

NOT A BAD NIGHT, REALLY.

WONDER WOMAN...WHAT'S REALLY *IN* THAT BOX?

CURIOSITY LIKE *THAT* UNLEASHED PANDORA THOUSANDS OF YEARS AGO, NIGHTWING.

ARE YOU *CERTAIN* YOU WANT TO KNOW?

AND BY THE WAY...

...YOU MAKE A CUTE *COUPLE.*

SHE ISN'T *WRONG.*

CASE CLOSED, RIGHT?

I WONDER IF TRANCI DI TONNO CON POMODORI IS STILL GOOD SERVED COLD?

BUT IN THE SHADOWS, WATCHING AS THEY LEAVE...

TAKING THE BOX BACK TO THEMYSCIRA?

WELL. YOU SHOULD KNOW...

DC WORLDS COLLIDE PRESENTS

UNDER A **BATARANG** MOON, Part Four

writer GAIL SIMONE art POP MHAN
colors HI-FI letters JOSH REED
editor MICHAEL McCALISTER

...THERE LURKS AN *OUTSIDER.* I'M *COMING* FOR IT, PRINCESS.

IF I HAVE TO BURN YOUR ISLAND TO THE *GROUND.*

TO BE CONTINUED in the *DC WORLDS COLLIDE* VIDEO GAME!

SUPERMAN UNLIMITED #4

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GOTHAM TREMBLES BEFORE THE SUPERMAN-BAT!

Written by
DAN SLOTT

Art by
LUCAS MEYER and
RAFAEL ALBUQUERQUE

ALL IN

NO HERO IS SAFE
AUGUST

DC NATION SPOTLIGHT ON

DC HIGH VOL. BATMAN

Go behind the scenes with the voice talent of *DC High Volume: Batman*! From recording *Year One*, *The Long Halloween*, and *Dark Victory*, learn more about their process of bringing these iconic DC stories to life adapted directly from the page to audio!

Reba Buhr as Catwoman/Selina Kyle

REBA BUHR

Can you talk about your process of translating *Dark Victory* from the comics page to audio for the very first time?

Reba Buhr: My approach to this work started with the scripts that were adapted for audio, not the pages of the comics. As an actor, I'm used to that way of working, and it allows me to analyze the scenes without any external influences beyond what the characters are saying to each other. Not that we didn't want lots of guidance from the comics. Typically, we'd let the scenes play and flow from the script, but if we had questions about the energy of a moment, or the specificities of a fight scene, that's when we'd pull up the relevant frames of the comic book to get answers.

Did you have a favorite scene to record in *DC High Volume: Batman*?

Buhr: My favorite scenes are always the ones between Catwoman and Batman, usually on a rooftop somewhere. It's the only place where they ever get even remotely close to being honest with each other, and the push and pull of how badly she wants to connect with Batman versus how afraid she is to open up to anyone is delicious to play. In *Dark Victory* there is a moment after some pretty typical banter where she slaps him out of nowhere for doubting Harvey Dent. There aren't many people who get to put Batman in his place and get away with it!

What was it like balancing Catwoman/Selina Kyle's playful yet antagonizing attitude toward Batman?

Buhr: In my interpretation of Selina Kyle's motivations, the playfulness is all a mask for her discomfort with close relationships. If she's teasing, she's not being real with anyone, and she doesn't have to worry about anyone truly understanding her or getting close to her. And why is she so afraid of intimacy? Because it's the thing she craves most in the whole world. Selina is full of fear, insecurity, lust, and anger. We all hold those kinds of multitudes inside us, and on some level I think we can all relate to wanting something desperately but not wanting anyone to know how badly you want it.

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